

# THE DIAPASON

DEVOTED TO THE ORGAN

Third Year

CHICAGO, JUNE 1, 1912

Number Seven

## GALESBURG CHURCH ORDERS OF HINNERS

BUYS ORGAN COSTING \$7,500

First Methodist of Illinois City Makes Contract For a Three-Manual—College Professors See Plant at Pekin.

The Hinners Organ Company, of Pekin, Ill., has won the contract for an organ costing approximately \$7,500 to be installed in the new First Methodist Episcopal Church at Galesburg, Ill. The church is a structure with a seating capacity of 1,600. Professor W. P. Drew and Professor James McConnell Weddell of the Knox College faculty were members of the organ committee of the church and visited various cities to see and hear organs of leading builders. They visited the Pekin plant and were so favorably impressed with the quality of tone and workmanship that the committee decided unanimously to purchase a Hinners organ.

The organ will have thirty-four speaking stops and all modern appliances. The console will be detached and twenty-five feet from the organ. The specification follows:

### GREAT ORGAN.

16 ft. Double Open Diapason.  
8 ft. Open Diapason.  
8 ft. Viola d'Gamba.  
8 ft. Double Flute.  
8 ft. Viol d'Amour.  
4 ft. Octave.  
4 ft. Forest Flute.  
8 ft. Trumpet.

### SWELL ORGAN (Seventy-three Notes).

16 ft. Bourdon.  
8 ft. Open Diapason.  
8 ft. Salicional.  
8 ft. Stopped Diapason.  
8 ft. Quintadena.  
8 ft. Vox Celeste.  
4 ft. Aeoline.  
4 ft. Flute Harmonique.  
4 ft. Fugara.  
2 ft. Flautino.  
8 ft. Oboe and Bassoon.  
8 ft. Vox Humana.

### CHOIR ORGAN.

8 ft. Violin Diapason.  
8 ft. Melodla.  
8 ft. Viol d'Orchestre.  
8 ft. Dulciana.  
8 ft. Concert Flute.  
4 ft. Violina.  
4 ft. Flute d'Amour.  
2 ft. Piccolo Harmonique.  
8 ft. Clarinet.

### PEDAL ORGAN.

16 ft. Double Open Diapason.  
16 ft. Bourdon.  
16 ft. Gedekt.  
8 ft. Violoncello.  
8 ft. Flute Dolce.

**COUPLERS**—Swell to Great, Swell to Great Octaves; Swell to Great Sub, Swell 4 feet; Swell 16 feet; Swell to Choir, Swell to Pedal, Choir to Great, Choir to Great Octaves, Choir to Great Sub, Choir to Pedal, Great to Pedal.

**ADJUSTABLE COMBINATIONS** (Duple by Pedal Pistons)—Three and release for Great and Pedal, Four and release for Swell and Pedal, Three and release for Choir and Pedal.

**ACCESSORIES**—Swell tremolo, Choir Tremolo, Crescendo Indicator, Wind indicator.

**PEDAL MOVEMENTS**—Great to Pedal reversible, Balance Swell Pedal, Balance Choir Pedal, Grand Crescendo Pedal.

The Hinners Company also has organs in process of construction for churches of various denominations in Chicago, Lancaster, Pa., Newman, Ill., Crawfordsville, Ind., Onarga, Ill., Kirksville, Mo., Barrington, Ill., Newark, N. J., Canton, Mo., Capac, Mich., St. Libory, Neb., Pomeroy, Ohio, Sheboygan Falls, Wis., Kewanee, Ill., Escanaba, Mich., and other localities.



## News of the American Guild of Organists

### Pennsylvania Public Service

The Pennsylvania chapter brought its season's activities, barring, of course, the examinations, to a close with a public service at St. John's Church, Cynwyd, Pa., Thursday evening, May 10, at which the choir of the church, under the direction of Herbert J. Tily, gave a delightful rendition of Stainer's "Daughter of Jairus." The church was crowded to the doors by an audience to whom Stainer's music made its usual direct appeal. The cantata was excellently rendered, the bright, snappy work of the chorus being especially noteworthy.

The organ numbers were by Rollo E. Maitland, Henry S. Fry and William Stansfield, playing in the order named. Mr. Maitland gave a clear and careful rendition of Bach's Fantasia and Fugue in G Minor, probably the most frequently played of Bach's works, but always welcome. Mr. Fry played two short numbers, a "Canzonet" by R. Bernard Elliott and a delightful "Nocturne" by Arthur Foote, whose individual compositions for the instrument are much less frequently heard than they deserve. Mr. Stansfield's contribution was the Scherzo in B flat by Dethier, a clever piece of work, orchestral in feeling, but effective organ-writing none the less. The service (King Hall in E flat) and the accompaniments to the cantata were played by Mr. Tily, and the accompaniments to the organist and choirmaster of the church.

### Missouri Chapter Hears Hall

A recital under the auspices of the Missouri Chapter, American Guild of Organists, by William John Hall, assisted by Mrs. Franklyn Knight, contralto, was given April 29 at the First Church of Christ, Scientist, St. Louis. The program:

"Hora Gaudiosa" ..... Bossi  
Evensong ..... Martin  
"Springtime" ..... Beebe  
Canzonetta ..... Ockleston-Lippa  
Triple Fugue ..... Merkel  
"The River of Tears" ..... William John Hall  
Sonata in E Minor ..... Rogers  
Allegro ..... Kroeger  
Pastorale Fantastique .....  
..... Furcell J. Mansfield  
"Trauemerei" ..... Strauss  
Pastorale ..... William John Hall  
Toccata ..... Ernest Halsey

### Guild Holds Annual Meeting

The annual meeting of the guild was held at the Hotel Gerard, New York City, Wednesday, May 16. Reports were made by the general secretary, the general treasurer, the chairman of the examination committee, the chairman of the recital committee and a special committee on "Unification of the Console." The membership committee reported that there had been an increase in membership of 237. During the year 1911-1912 five chapters were added to the guild: Northern California, Washington-Oregon, British Columbia, Colorado and Missouri.

The principal business was the annual election. The following officers were elected to serve one year:  
Warden—Frank Wright.  
Sub Warden—William C. Carl.  
General Secretary—Gottfried H. Federlein.

(Continued on page 2)

## ENLARGES A HOOK ORGAN

Present Company Modernizes Instrument in Washington.

Hook & Hastings converted one of the best old Hook organs in the United States, in Washington, from a two-manual to a modern three-manual and in the rebuilding process combined the famous tone quality achieved by that early-day builder and founder of the present company with the mechanical possibilities of today. Oscar Franklin Comstock, A. A. S. C., F. A. G. O., assisted by a choir of seventy and vocal soloists, played at the dedication of this organ in Trinity Church at the capital city, March 14. He presented the following:

Duboil, Hosannah.  
Guilmant, Pastorale.  
Callaerts, Intermezzo.  
Mendelssohn, Sonata No. 1.  
Renaud, "On the Mountains."  
Foerster, Nocturne.  
Higgs, Legende.  
Bach, Toccata and Fugue in D minor.

## GOVERNOR PLAYS ORGAN

Votteler-Hettche Official Reports Minnesota Incident.

Henry H. Holtkamp, secretary of the Votteler-Hettche Company of Cleveland, was in Chicago for a few hours last month on his way home from a western business trip. On his journey Mr. Holtkamp took a number of good orders. He recently placed an organ in the home of H. P. Sloan of Minneapolis, a member of the governor's staff. Mr. Sloan held open house and Governor Eberhart of Minnesota was there and sang and played his own accompaniment on the organ. Mr. Holtkamp recently installed organs at Norwegian Lutheran churches at Austin and Rushford, Minn.; in St. Peter's Lutheran Church at Minneapolis, and in St. Francis' Catholic Church at Kaukauna, Wis.

### Opens Austin Organ at Spokane

The Austin organ in the First United Presbyterian Church of Spokane, Wash., was dedicated May 14 with a recital by Frank T. Miles. Mr. Miles played: Prelude, Bach; "Trauemerei," Schumann; "Cantilene Nuptiale," Dubois; Allegro Maestoso, from Second Sonata, Mendelssohn; Nocturnette, "Moonlight," D'Evry; organ and piano—Sonata No. 3, Guilmant. The organ has two manuals, each having 73 notes, and a pedal of 32 notes. There are five registers in the great organ, four in the swell and two in the pedal—all controlled by twenty-one stops.

### Details of New Utah Organ

Details concerning the three-manual organ the Kimball Company is to build, at an outlay of \$12,500, for the Assembly Hall at Salt Lake City, as noted in the May issue of THE DIAPASON, have been given out. The great will consist of open diapason, doppel flute, viol d'gamba, dulciana, wald floete and trumpet. The swell will contain bourdon, open diapason, stopped diapason, viola d'orchestre, vox celeste, aeoline, violin, flute harmonique, flautino, cornopean, oboe and bassoon and vox humana. Geigen principal melody, dolce, quintadena, flute d'amour and clarinet will comprise the choir organ. The pedal organ is to have open diapason, bourdon, violone and lieblich gedacht.

## INDIANA ORGAN HAS MARKED FEATURES

### BRICK SWELL BOX FOR CHOIR

Division Produces Remarkable Antiphonal Effect in Steere Work at Franklin—Kraft Gives the Opening Concert.

Franklin, Ind., has a new three-manual organ, built by J. W. Steere & Son for the First Presbyterian Church and opened May 16 with a recital by Edwin Arthur Kraft, F. A. G. O., which is said to be one of the really notable organs of the Middle West.

The instrument has an extended heavy reed in sixteen-foot, eight-foot and four-foot pitch available on both great and pedal organs, and a sixteen-foot string in choir and pedal.

The problem of placing the organ, calling for a divided instrument, and the use of the old choir room, provided a brick swell box for the choir and part of the great that produces remarkable antiphonal effects between those organs and the swell, in its cement box on the west side of the chancel.

This organ, a memorial to John T. Ditmars, has the following scheme:

**GREAT ORGAN (Four-inch wind).**  
1. 16 ft. Bourdon, 61 notes.  
2. 8 ft. First Diapason, 61 notes.  
3. 8 ft. Second Diapason, 61 notes.  
4. 8 ft. Gross Flote, 61 notes.  
5. 8 ft. Gemshorn, 61 notes.  
6. 8 ft. Gamba, 61 notes.  
7. 4 ft. Octave, 61 notes.  
8. 4 ft. Hohlfloete, 61 notes.  
9. 16 ft. Ophicleide, 15-inch wind, 61 notes.  
10. 8 ft. Tuba, 15-inch wind, 61 notes.  
11. 4 ft. Clarion, 15-inch wind, 61 notes.  
(Nos. 5 to 11 inclusive inclosed in choir swell box.)

**SWELL ORGAN.**  
(In Cement Swell Box—Six-inch wind.)  
12. 16 ft. Bourdon, 73 notes.  
13. 8 ft. Diapason, 73 notes.  
14. 8 ft. Salicional, 73 notes.  
15. 8 ft. Aeoline, 73 notes.  
16. 8 ft. Viol d'Orchestre, 73 notes.  
17. 8 ft. Vox Celestis, 73 notes.  
18. 8 ft. Gedacht, 73 notes.  
19. 4 ft. Harmonic Flute, 73 notes.  
20. 2 ft. Flautina, 61 notes.  
21. 8 ft. Cornopean, 73 notes.  
22. 8 ft. Oboe, 61 notes.  
23. 8 ft. Vox Humana, 61 notes.

**CHOIR ORGAN.**  
(Inclosed in a Brick Swell Box—Six-inch wind.)  
24. 16 ft. Contra Viola, 61 notes.  
25. 8 ft. Diapason, 61 notes.  
26. 8 ft. Dulciana, 61 notes.  
27. 8 ft. Unda Maris (Tenor C), 49 notes.  
28. 8 ft. Concert Flute, 61 notes.  
29. 4 ft. Flute d'Amour, 61 notes.  
30. 2 ft. Piccolo, 61 notes.  
31. 8 ft. Clarinet, 61 notes.

**PEDAL ORGAN.**  
(Augmented—Six-inch wind.)  
32. 32 ft. Resultant, 32 notes.  
33. 16 ft. Diapason, 32 notes.  
34. 16 ft. Bourdon, 32 notes.  
35. 16 ft. Gedacht, 32 notes.  
36. 16 ft. Contra Viol, 32 notes.  
37. 8 ft. Violoncello, 32 notes.  
38. 8 ft. Octave, 32 notes.  
39. 8 ft. Flute, 32 notes.  
40. 16 ft. Ophicleide, 15-inch wind, 32 notes.  
41. 8 ft. Tuba, 15-inch wind, 32 notes.  
42. 4 ft. Clarion, 15-inch wind, 32 notes.

**COUPLERS AND ACCESSORIES—**  
43. Swell to Great, 44. Swell to Great, 4 feet.  
45. Swell to Great, 16 feet.  
46. Swell to Swell, 4 feet, 47. Swell to Swell, 16 feet.  
48. Swell to Chorl, 4 feet.  
49. Swell to Chorl, 4 feet.  
50. Swell to Chorl, 16 feet.  
51. Swell to Pedal.  
52. Swell Unison Off, 53. Chorl to Great.  
54. Chorl to Great, 4 feet.  
55. Chorl to Great, 16 feet.  
56. Chorl to Pedal.  
57. Chorl to Pedal.  
58. Great to Pedal.  
59. Great to Great, 4 feet.  
60. Echo to Great, 61. Echo to Echo, 4 feet.  
62. Echo to Pedal.  
64. Swell Tremolo.

65. Choir Tremolo. 66. Echo Tremolo. 67. Wind Indicator. 68. Crescendo Indicator.

**ADJUSTABLE COMBINATIONS** (Operated by pistons placed under the manuals)—68-73. Four and release operating on Great and Pedal organs. 74-79. Five and release operating on Swell and Pedal organs. 80-83. Three and release operating on Chor and Pedal organs. 84-87. Three and release operating on Echo and Pedal organs. 88-92. Four and release, two pistons in cap of pedal key-board, operating on entire organ, including couplers and tremolos. 93. Pedal release. 94. General release.

**PEDAL MOVEMENTS**—95. Balanced Crescendo. 96. Balanced Swell. 97. Balanced Choir and Great. 98. Stor-zando (full organ). 99. Reversible Great to Pedal. 100. Balanced Echo.

The wind is supplied by a seven and one-half horse-power electric motor and fan blower, the electric current for the action being provided by a small generator.

Mr. Kraft played an excellently varied program on which an unusual number of present-day composers were represented.

#### Eddy Plays at Worcester, Mass.

Following is the program of a recital given by Clarence Eddy on the splendid new four-manual Steere & Son organ in the Piedmont Congregational Church, Worcester, Mass., May 30:

1. Festival Prelude and Fugue on "Old Hundred," Clarence Eddy. 2. a. Frelude in D minor, L. N. Clerambault. b. "Socum Monique" (Rondo), Francois Couperin. 3. Toccata in F major, Thomas J. Crawford. 4. a. Romance in C, Frederick Maxson. (Dedicated to Clarence Eddy.) b. Concert Caprice, Edward Kreiser. (Dedicated to Clarence Eddy.) 5. a. "Canzonetta" (New), Gottfried H. Federlein. b. "Paean" (New), Harry Alexander Matthews. 6. "Lamentation," Guilmant. (In commemoration of Decoration Day.) 7. Paraphrase on "See the Conquering Hero Comes," Guilmant. (On a chorus from Handel's "Judas Maccaebaeus.") 8. "Angelus," Albert Renaud. 9. "Liebestod," from "Tristan und Isolde," Wagner. (Arranged by Archer Gibson.) 10. "Kamennoi-Ostrow," Anton Rubinstein. (Requested.) 11. "In Springtime," Alfred Hollins. 12. Overture to "William Tell," Rossini. (Arranged by Dudley Buck.)

#### Dedicates Austin Organ

Frank A. McCarrell dedicated an Austin organ in the Second Presbyterian Church of Carlisle, Pa., April 30, with the following program:

Fantasia in C Major, Tours. Romance in D flat, Lemare. Suite Gothique, Boellmann. Choral Prelude, "O Haupt voll Blut und Wunden," Bach. Toccata and Fugue in D Minor, Bach. "The Shepherds in the Field," Malling. "The Wise Men of the East," Malling. "Bethlehem," Malling. Spring Song, Hollins. Offertoire in D Minor, Batiste. This organ has fifteen speaking stops and two manuals. The action is electric and there is a total of fifty registers.

#### Opened by Dr. John McE. Ward

Dr. John McE. Ward gave the opening recital May 8 on the organ in the First Baptist Church of Ridley Park, Pa. This is a two-manual organ of fourteen speaking stops, originally built by Emmons Howard and rebuilt by Bates & Culley of Philadelphia. A Ross water motor supplies the wind. Dr. Ward's dedication program included: Sonata No. 2, Mendelssohn; Bridal Song, Rogers; The Serenade Trio, Beethoven; Romanza, Rheinberger; Theme and Variations, Faulkes; "The Sandman," J. Carver Alden; Prelude and Fugue in E Minor, Bach; Canzonetta, J. F. Frysinger; "In the Twilight," F. Flaxington Harker; Humoresque, Dvorak; Offertoire de Concert, E. M. Lott.

Christ Church at Cincinnati is to have a new organ and it is expected to cost about \$15,000. Mrs. Mary Emery has made an offer to install it.

#### NEWS OF AMERICAN GUILD

(Continued from page 1)

General Treasurer—Charles Whiteney Coombs. General Registrar—Albert Reeves Norton. Librarian—Clement R. Gale. Auditors—Victor Baier and H. Brooks Day. Chaplain—The Very Rev. William M. Grosvenor, D. D.

Councillors, to serve three years—J. Warren Andrews, G. Waring Stebbins, Clarence Eddy, Richard Henry Warren, Frank L. Sealy.

A vote of thanks for the officers and chairmen of committees for the work done during the last year was unanimously passed. The newly revised constitution was discussed, amended and adopted. This will be printed and mailed to the members some time in the fall.

The annual meeting was followed by a meeting of the council, at which the following were elected as colleagues:

Miss Charlotte L. Zundell, Brooklyn, N. Y.

Miss Florence Wilken, Flushing, N. Y.

Clifton W. Hadley, Boston, Mass. Herbert E. Starr, Muscatine, Iowa. James H. Wakelin, Holyoke, Mass. Arpad E. Trazakas, New York. A. O. Anderson, New York.

T. Watson MacDowell, New York. John Bland, New York.

Frederick Preston, Brooklyn, N. Y. David McK. Williams, New York City.

Benjamin F. Johnson, West Brighton, N. Y.

John Meldrum, Batavia, N. Y.

Percy F. Benedict, Philadelphia, Pa.

Miss Henrietta M. Rees, Sioux City, Iowa.

Miss Lilian Fleming, Marshalltown, Iowa.

Hugh A. Mackinnon, Hanover, N. H.

Miss Mary F. Curtiss, Newton Center, Mass.

Roy A. Slavin, Youngstown, Ohio.

Miss Marian Smith, Ann Arbor, Mich.

Josephine Crew Aylwin, Berkeley, Cal.

Harrison De La Baron, Oxford, Ohio.

A certificate of fellowship (ad eundem) was granted to Norman Coke-Jephcott, F. R. C. O., of Kingston, N. Y., winner of the Turpin prize in the 1911 examinations of the Royal College of Organists of England.

At a previous council meeting in May the following were elected colleagues:

Miss Ida B. McLagen, St. Louis. Herbert F. Krumme, St. Joseph, Mo.

W. F. McElroy, Carthage, Mo. George Enziger, St. Louis. O. Wade Fallert, St. Louis.

Carl A. Thorell, St. Louis.

Hans C. Feil, Kansas City.

Archibald Gould, Kansas City.

Lawrence Robbins, Kansas City.

Rodney Saylor, Clayton, Mo.

Miss Harriet E. Barse, Kansas City.

Miss Margaret S. Ambrose, Hamilton, Ont.

W. R. Young, Toronto, Ont.

Alfred Hall, F. R. C. O., St. Thomas, Ont.

Charles F. Multer, Baltimore.

E. Clair Urban, Baltimore.

Miss Rena Barry, Rochester, N. Y.

Miss Flora M. Fay, Boston.

Charles W. Adams, Boston.

Edward Hames Wass, Augusta, Me.

Fred L. Hill, Portland, Me.

John A. Schlenger, Los Angeles.

Miss Margaret Higman, Los Angeles.

Miss Helen I. Smyser, Los Angeles.

Richard W. Pellow, Marinette, Wis.

Sheldon B. Foote, Chicago.

George Arthur Wilson, Brooklyn.

Miss Elizabeth Westgate, Alameda, Cal.

Miss Olga J. Rudwall, Brooklyn.

Miss Elizabeth J. Leland, Des Moines, Iowa.

Miss Edith M. Usry, Des Moines, Iowa.

Miss Ruth Elizabeth Ewing, Carey, Ohio.

Harold J. Bartz, Kenton, Ohio. Victor V. Lytle, Oberlin, Ohio. Miss Winifred Young, Montclair, N. J.

Rutger Van Woert, Montclair, N. J.

Julius Zingg, Verona, N. J.

Edward E. Harper, Vancouver, B. C.

L. E. Morel, Toronto.

Raymond Maxson, Philadelphia.

#### Last in the Guild Series

Alexander S. Gibson gave the last recital of the fifth series under the auspices of the guild, in which series thirty-seven excellent concerts were offered, the majority in and near New York. Mr. Gibson's recital took place May 13 at the First Congregational Church of Norwalk, Conn., and he played:

Weber—Jubel Overture.

Dudley Buck—Variations on a Scotch Air.

Leonard—De Christiani, Second Solo.

Sibelius—Symphonic Poem, "Finlandia."

Bach—Toccata in F, Book III, No. 2. Debussy—Prelude to "La Damoiselle Eule" ("The Blessed Damosel").

De Beriot—Scene de Ballet.

Bartlett—Suite in C.

#### Illinois Chapter Officers

Rosseter G. Cole was elected dean of the Illinois Chapter at the annual meeting and Allen W. Bogen subdean. Other new officers are: Miss Alice R. Deal, secretary, and Mrs. George Nelson Holt, treasurer, and the executive committee consists of Dr. Francis Hemmington, Albert N. Cotsworth and Mrs. Katherine Howard Ward.

#### Ontario Chapter Election

The Ontario chapter held its third annual meeting April 23. The members inspected the new organ in the convocation hall of the University of Toronto.

and were entertained at dinner at McConkey's. Reports showed the chapter to be in a thriving condition, with a membership of eighty-seven in Ontario and the Western provinces, except British Columbia. The following officers were elected for the year: Dean, Dr. Edward Broome; sub-dean, T. J. Palmer; secretary, R. Tattersall; treasurer, W. E. Fairclough; registrar, W. J. McNally; librarian, H. A. Wheeldon; auditors, G. D. Atkinson and M. M. Steven-

#### Maryland Chapter Officers

Maryland Chapter held its monthly meeting at the Florestan Club May 1. Howard R. Thatcher, organist of the Mount Vernon Methodist Episcopal Church, delivered an address on "Criticisms," after which the members held a discussion. The following were elected as officers:

Dean—Harold D. Phillips.

Sub-Dean—Dr. R. H. Peters.

Secretary—Frederick R. Huber.

Treasurer—Howard R. Thatcher.

Librarian—John Pleasants.

Executive Committee—Charles W. Wilson, John Pleasants, R. H. Peters, Charles Wilkinson, Edward Boeckner, Howard R. Thatcher, D. Merrick Scott and Ferdinand Linhard.

Auditors—Robert Paul and Frederick D. Weaver.

#### Hears Miss Ruth Sligh

The sixth recital under the auspices of the Missouri chapter was given at the West Presbyterian Church April 20 by Miss Ruth Sligh, organist of Scruggs Memorial First Church, St. Louis. The following was the program:

Toccata, Op. 13.....E. d'Evry

Benediction Nuptiale .....Hollins

March Pittoresque .....Kroeger

Toccata and Fugue in D Minor, Bach

Gavotte .....Martini

Meditation, Op. 43, No 2.....Harker

Evensong .....Johnston

Sonata in D Minor .....Guilmant

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**nouncing the estab-**

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OPENED AT ST. LOUIS**

IS DEDICATED BY GALLOWAY

Three-Manual Instrument in the Second Church of Christ, Scientist—  
Another Large Instrument for the Pacific Coast.

George Kilgen & Son, whose work has an excellent reputation in their home city of St. Louis and wherever else they have placed organs, are the builders of the new three-manual in the Second Church of Christ, Scientist, at St. Louis, which was opened formally April 26 by Charles Galloway, the well-known St. Louis musician. Among other numbers Mr. Galloway played "Introduction and Theme with Variations," by Hesse; Scherzo in B flat, by Hoyte; Toccata in F, Crawford; "Chant de Bonheur," Lemare, and Dubois' "Marche Triomphale."

The scheme of stops of the organ follows:

<b>GREAT ORGAN.</b>	
1. 16 ft.	Double Open Diapason, 61 pipes.
2. 8 ft.	Open Diapason, 61 pipes.
3. 8 ft.	Viol d'Gamba, 61 pipes.
4. 8 ft.	Gemshorn, 61 pipes.
5. 8 ft.	Doppel Flute, 61 pipes.
6. 4 ft.	Flauto Traverso, 61 pipes.
7. 4 ft.	Octave, 61 pipes.
8. 8 ft.	Trumpet, 61 pipes.
<b>SWELL ORGAN.</b>	
9. 16 ft.	Bourdon, 61 pipes.
10. 8 ft.	Open Diapason, 61 pipes.
11. 8 ft.	Salicional, 61 pipes.
12. 8 ft.	Aeoline, 61 pipes.
13. 8 ft.	Vox Celestes, 49 pipes.
14. 8 ft.	Stopped Diapason, 61 pipes.
15. 4 ft.	Flute Harmonique, 61 pipes.
16. 4 ft.	Violina, 61 pipes.
17. 2 ft.	Flautino, 61 pipes.
18. 3 ft.	Dolce Cornet, 183 pipes.
19. 8 ft.	Oboe, 61 pipes.
20. 8 ft.	Vox Humana, 61 pipes.
21. Tremolo.	
<b>CHOIR ORGAN (In Separate Swell Box.)</b>	

22. 8 ft.	Violin Diapason, 61 pipes.
23. 8 ft.	Dulciana, 61 pipes.
24. 8 ft.	Melodia, 61 pipes.
25. 4 ft.	Flute d'Amour, 61 pipes.
26. 2 ft.	Piccolo, 61 pipes.
27. 8 ft.	Clarinet, 61 pipes.
28.	Chimes, twenty tubular.
29.	Tremolo.

<b>PEDAL ORGAN.</b>	
30. 16 ft.	Double Open Diapason, 30 pipes.
31. 16 ft.	Violone, 30 pipes.
32. 16 ft.	Bourdon, 30 pipes.
33. 16 ft.	Lieblich Gedacht, 30 pipes.
34. 8 ft.	Bass Flute, 30 pipes.

<b>PNEUMATIC COUPLERS.</b> —35. Swell to great.	
36.	Swell to great, super octave.
37.	Swell to choir.
38.	Choir to great, sub octave.
39.	Choir to great, double acting.
40.	Swell to pedal.
41.	Great to pedal.
42.	Choir to pedal.
43.	Pedal to octaves.

<b>ACCESSORIES.</b> —44. Crescendo indicator.	
45.	Wind indicator.

<b>COMBINATION PISTONS (Under the Manuals).</b> —46-49. Great organ, 1, 2, 3, 4, 0 (double acting). 50-53. Swell organ, 1, 2, 3, 4, 0 (double acting). 54-56. Choir organ, 1, 2, 3, 0 (double acting).	
57.	Balanced swell pedal.

<b>PEDAL MOVEMENTS.</b> —58. Balanced swell pedal.	
59.	Balanced choir pedal.
60.	Crescendo, diminuendo and full organ pedal.
61.	Forte pedal organ.
62.	Reversible pedal to operate great to pedal coupler.

Kilgen & Son have built an \$8,500 tubular pneumatic organ for St. Paul's Lutheran Church at San Francisco, and in the last sixty days have completed also organs for the following:

Unitarian Church, Urbana, Ill.  
Episcopal Church, Columbia, Tenn.  
Methodist Episcopal Church, Pine Bluff, Ark.  
Presbyterian Church, Memphis, Tex.  
Baptist Church, Vernon, Tex.  
Troost Avenue M. E. Church, Kansas City, Mo.  
Second Church of Christ, Scientist, Topeka, Kan.  
Immanuel Lutheran Church, Washington, Mo.  
St. Adalbert's Church, East St. Louis, Ill.  
St. Barbara's Church, Witt, Ill.

**NOONDAY RECITALS  
DRAW GREAT CROWD**

**INSTANT SUCCESS IS SCORED**

Ernest F. Jores Attracts 2,500 People To Hear First Program at Kansas City—Musical Feast For City Workers.

The Kansas City noonday recitals by Ernest F. Jores, who plays the magnificent new organ at the Grand Avenue M. E. Church, have proved a decided success from the start. The first week 2,500 people were in attendance and many had to stand in the aisles or sit on the steps. The recitals will be given every Wednesday. Here is the program for the second one:

Sonata in E Minor, A. G. Ritter.  
Fantasie Rustique, Wolstenholme.  
"Missouri" (From the West), Lemare.

"The Lost Chord," Sullivan.  
Spring Song, Mendelssohn.  
"Traumerei," Schumann.

Kammeroi-Ostrow, Rubinstein.  
Berceuse, Jores.

Coronation March, Meyerbeer.

May 8 Mr. Jores played:

Prelude to "Carmen," Bizet.  
Bouree from Second Sonata, Bach.

Andante from "Symphonie Pathétique," Tschaikowsky.

Largo from "Xerxes," Handel.  
"Last Hope," Gottschalk.

"Canzona Della Sera," d'Evry.

Berceuse (New), Jores.

Concert Overture in C Minor, Holins.

Jubilee Overture, Weber.

The following on the first recital

is quoted from a Kansas City paper: "About fifteen hundred working people ate a hasty luncheon this noon and hurried to the Grand Avenue Temple to hear the first noon organ recital played by Ernest F. Jores. From the first piece played by Mr. Jores to the last a continuous line of clerks, shop girls, merchants and shoppers were entering and leaving the cool, airy auditorium. It was just the kind of audience the promoters of the noonday recitals wanted to see—office workers seeking a short interval of peace and refreshment.

"No more attentive or absorbed audience ever listened to music. The chances are there were just a few employees who punched the clock a little late this noon when they went back to work. Declarations that 'it was great' were heard from many as the refreshed listeners left the temple.

"The recital is decidedly a success," Dr. Cady Olmstead, pastor of the church, said. "It attracted just the ones it was planned for—the people who are too busy to hear afternoon entertainments—who spend their days without thought of anything except the same old routine of work every day. It is certain now that we will have the recitals every Wednesday noon. The crowd is most encouraging."

At his recital, Sunday, May 5, at 3:30, Mr. Jores gave these numbers: Concert Prelude and Fugue, Faulkes; Nocturne, Russell King Miller; "Am Meer," Schubert; "Adeste Fideles," Dethier; Jubel Overture, Weber; Gavotte in G Minor, Ethelbert Nevin; Allegretto, Arthur Foote; Concert Overture in C Minor, Hollins.

**"IMMENSE SUCCESS, CONGRATULATIONS."—  
CLARENCE EDDY**

Mr. Eddy sent the above at the close of his recital on the three-manual electro-pneumatic action just installed in the First M. E. Church, New Castle, Pa.

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## ACTIVITIES OF THE ORGANISTS

### TWENTY YEARS OF PEACE

**Tribute to Wenham Smith on His Jubilee at Elizabeth, N. J.**

Celebration of Wenham Smith's twentieth anniversary as organist and choirmaster of the First Presbyterian Church of Elizabeth, N. J., took place at the service on the evening of April 25. Mr. Smith was presented with tokens of the esteem in which he is held by members of the congregation and he responded with feeling as he thanked them for their appreciation.

Walter B. Timms, on behalf of the congregation, presented to Mr. Smith a statue of Beethoven, while Elbert N. Renshaw, superintendent of the Sunday school, gave Mr. Smith a picture of the historic St. George's Chapel near Windsor, England. The pastor, the Rev. William Force Whitaker, D. D., in his sermon, told of the faithfulness of Mr. Smith.

"It gives me a feeling of deepest satisfaction," said Mr. Timms, "as a member of the congregation and board of trustees, to say a word to Mr. Smith in appreciation of his years of faithfulness and exceedingly satisfactory services. If I were to voice in a few words what Mr. Smith's presence has meant, I would say that it was twenty years of choir peace. One of the staple jokes of the comic writers is the trouble churches have with their choirs. Our twenty years of choir peace is due not only to his ability, but to his character as a man as well."

Mr. Timms expressed his wish that Mr. Smith would be with the Old First for another twenty years. Mr. Timms is chairman of the music committee.

Dr. Whitaker praised the quality of music that Mr. Smith has given. He has always had true realization, the pastor said, of the spirit of reverence and sacredness that should mark church music. "Let us be thankful," he said, "that we have a choirmaster who is always trying to practice and preach the psalm, 'Praise the Lord.'"

The music played at the service all was of Mr. Smith's composition.

### Dunham Before State Teachers

The recital by Arthur Dunham, organist, and Elias Bredin, tenor, was a charming opening event of the Illinois Music Teachers' Association Convention at Streator in May. Mr. Dunham's playing was filled with technical brilliance and musical intelligence of a high grade. His most appreciated numbers were the "Chant Pastoral" and "Alleluia" by Dubois, while the Bach G major Prelude and Fugue was monumental in its sturdy power.

### Mrs. Carroll B. Smith's Recital

At her twenty-fifth recital in the First Congregational church of Redlands, Cal., given on Easter Sunday, Mrs. Carroll B. Smith played Otto Malling's "Death and Resurrection of Christ," besides the following numbers: "Daybreak," Spinney; "Pastorale," from First Organ Sonata; Guilmant; Scherzo, Capocci; Alleluia, based on "O Filii et Filiae," Dubois; Andante and Finale, from First Organ Sonata, Mendelssohn.

### Frank Van Dusen Wins Post

Frank Van Dusen has resigned as organist and director at the Wilmette Congregational Church and has accepted the position at the Eighth Christian Science Church, Chicago, where he will play the new Hook & Hastings organ.

### MR. EDDY IN CHAUTAUQUA

#### Four Programs by Him are Announced for This Summer.

Clarence Eddy will give four recitals at Chautauqua this summer. Mr. Eddy has selected compositions by Homer N. Bartlett, Gottfried H. Federlein and Clifford Demarest to represent the work of New York musicians. The programs follow:

JULY 23—Festival Prelude and Fugue on "Old Hundred," Clarence Eddy; Canzonetta in G major (new), G. H. Federlein; Toccata in D minor (new), G. H. Federlein; Fantasie in D flat, op. 101, Saint-Saëns; Finlandia (Tone Poem), Sibelius; Romance, Maxson; Concert Caprice, Kreiser; Paraphrase on a chorus, "See the conquering hero comes," from "Judas Maccabaeus," Guilmant; Festival March in D, Faulkes.

JULY 25—Toccata in F major, Bach; Prelude in D minor, Clerambault; Sœur Monique (Rondo), Couperin; Suite in C major, op. 205, H. N. Bartlett; Reverie, Rogers; Wedding March, Ferrata; "Am Meer" (By the Sea), Schubert; Epic Ode, Bellairs; Festival March, Theodore Saul.

JULY 30—Fantasie and Fugue in G minor, Bach; "The Hour of Devotion," Bossi; "The Hour of Joy," Bossi; Cantabile in E, Clifford Demarest; Paean, M. H. Matthews; Concert Overture in D, Faulkes; Berceuse, Kate Ockleston-Lippa; Variations de Concert, Bonnet.

AUG. 1—Frelude and Fugue on B-A-C-H, Liszt; Vorspiel to "Die Meistersinger," Wagner; March and Chorus from "Tannhäuser," Wagner; "Dreams," Guilmant; Grand Chœur (Sonata VII), Guilmant; Evening Song, Bairstow; Allegro Militaire, Wolstenholme; Canzona, Clifford Demarest; Toccata in F major, T. J. Crawford.

### Kraft's Engagements Many

During the month of May Edwin Arthur Kraft filled the following engagements:

May 3—Episcopal Church, Cuyahoga Falls, Ohio.

May 13—First United Brethren Church, Canton, Ohio.

May 14 and 15, with the Hurd Choral Society of Cleveland.

May 16—First Presbyterian Church, Franklyn, Ind., opening of the new three-manual Steere organ.

May 20—Christian Church, East Liverpool, Ohio; opening of the new Austin organ.

May 21—Recital before the church convention, Cleveland.

May 28—Recital, Trinity Cathedral, Cleveland.

A very interesting program by Mr. Kraft on which a number of American composers were represented, was that at the First Methodist Church of Okmulgee, Okla., April 22, when he played: Sonata in C Minor, Bergquist; Melodie, Tschaikowsky; Caprice, Kinder; "Even-song," Johnston; Toccata in D Minor, Federlein; Canzona, Faulkes; Spring Song, Macfarlane; Paean (Song of Triumph), Matthews; Humoresque, Dvorak; Cradle Song (M'ss), Frymser; Organ Symphony, Maquaire; Intermezzo, Bonnet; Meditation, Sturges; Marche, op. 7, Barie.

Mr. Kraft has had a remarkably successful season. Just a paragraph from the Sheridan (Wyo.) Post shows the trend of the comments on his playing: "For brilliant and almost infallible technique and effective registration Mr. Kraft would be hard to equal. His playing is clean-cut and decisive, yet possessing the unfathomable something indicative of genuine temperament. Seldom are poetic interpretation and consummate technique so happily combined in one individual."

### FORTY YEARS ON BENCH

#### Reception to Samuel D. Mayer on Occasion of Anniversary.

A reception tendered May 6 to Samuel D. Mayer, organist of the First Congregational Church of San Francisco, brought out a large representation of the church membership and many personal friends of the musician. The occasion was in recognition of forty years' service by Mr. Mayer in that church as organist and choir master. Many of the city's leading musicians were present to offer their felicitations, among them being Dr. H. J. Stewart, who was a speaker of the evening. Dr. Charles F. Aked, the pastor, presided and was happy in his remarks to the guest of honor and to his audience. Another speaker was Isaac H. Morse, whose memories of Mr. Mayer's services through many church administrations were keen and humorous. He closed by presenting to the organist a check for \$700 on behalf of the congregation. The organist expressed briefly his gratitude for the gift and the remembrance, his feeling being too deep for many words.

### Concert By Middelschulte

Wilhelm Middelschulte appeared at St. Mark's Lutheran Church, Sheboygan, Wis., May 21 in the following program:

Bach—Toccata and Fugue in D minor; Chorale, "O Sacred Head Now Wounded"; Fugue in E minor. Guilmant—Scherzo; Funeral March. Widor—Allegro Cantabile (Fifth Symphony).

Saint-Saëns—Fantasie in D flat. Mendelssohn—Allegretto; Nocturne from "Midsummer Night's Dream." Rheinberger—Concerto in F (Finale). Liszt—"Angelus."

Middelschulte—Perpetuum Mobile; Fassacaglia, with Chorale, "Ein Feste Burg," with variations.

### Harrison M. Wild Soloist

At a special musical service in St. James' Episcopal Church, Chicago, in May Harrison M. Wild was the organ soloist, and his recital included the Bach air in D, "Fantasie Triomphale," by Dubois; "Chromatic Fantasie," by Thiele, and Frederick Grant Gleason's vorspiel to "Otho Visconti."

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## ACTIVITIES OF THE ORGANISTS

### GIVES BUFFALO CONCERT

**Everett E. Truette Heard in Convention Hall Free Recital.**

Everett E. Truette, organist of the Eliot Congregational Church, of Newton, Mass., gave the 140th free recital in the convention hall at Buffalo, Sunday, May 5. His numbers were:

Prelude in B minor, Bach.

Offertoire in B flat, Hall.

Concert Rondo, Hollins.

Allegro Symphonique, Faulkes.

"Lamentation," Guilmant.

Meditation and Toccata (Suite in E. minor, Borowski).

Nocturne in C minor, Wheeldon.

Concert Satz in E flat minor, Thiele.

Dr. Percy J. Starnes, of Atlanta, gave the Buffalo concert, May 12.

Here is Dr. Starnes' program, which was the subject of very favorable comment in the Buffalo papers:

Overture to "Oberon".....Weber

Prelude and Fugue, C Minor No. I

Mendelssohn

Nocturne, No. 3, from the "Liebestraum".....Liszt

Scherzino.....Ferrata

Improvisation on Schubert's "Hark,

the Lark,".....Starnes

Festmarsch (Starnes' arrangement)

.....Strauss

The last Buffalo concert of the season was given by Dr. William C. Carl of New York, May 19.

### Heinroth's Pittsburg Recital

Charles Heinroth, director of music and organist of Carnegie Institute, chose this program for the 119th recital in Pittsburgh:

Concert Overture in C Minor..Hollins

Hungarian Dance, No. 5, in F Sharp

Minor.....Brahms

Peer Gynt Suite, No. 1.....Grieg

Legend and Finale.....Faulkes

Andante Cantabile from Fourth Sym-

phony.....Widor

Fugue in G Minor.....Bach

Coronation March from "The Prophet"

.....Meyerbeer

Caspar P. Koch in the North Side Carnegie Music Hall was assisted May 12 by Emil Hennig, the well-known violinist, and Miss Adele Hennig, pianist. The exceptionally interesting program follows:

"Exaltation," Foerster; "The Swan," Saint-Saens; Theme and Variations, Thaynes; Intermezzo from "The Jewels of the Madonna," Wolf-Ferrari; "The Harmonious Blacksmith," Handel; Marche Triomphale, Dubois.

### Williams College Recitals

Summer Salter gave recitals on the four Tuesdays of May at 5 p. m. in Thompson Memorial Chapel at Williams College. Two of his programs are here-with presented:

May 7.—Concerto 2, in B flat, Handel; "Kamennoi Ostrow," Rubinstein; "Le Petit Berger," Debussy; Toccata in G, Dubois.

May 14.—Doric Toccata in D minor, Bach; Andante from the Fifth Symphony, Beethoven; Vorspiel to "Tristan und Isolde," Wagner; Melodie in E, Rachmaninoff; Arabesque, Debussy; "The Answer," Wolstenholme.

### Herve D. Wilkins Honored

Herve D. Wilkins was the recipient of a beautiful loving cup from the choir and parish of St. Michael's Church, Geneva, N. Y., on the occasion of his retirement after ten years' service as organist and choirmaster. Mr. Wilkins has been appointed organist to the I. Presbyterian Church, Rochester, N. Y.

Homer N. Bartlett, the New York composer, has recovered from his recent illness and is again at work on several new compositions. One of Mr. Bartlett's organ works is being featured by Clarence Eddy on his concert tour. It is the Suite in C, op. 205.

### BORN ORGANIST PRAISED

#### Ralph H. Brigham's Recitals Attract Attention at Northampton.

Northampton, Mass., April 20.—Ralph H. Brigham, organist and choirmaster of the First Church of Christ, gave his eighty-first organ recital last night, assisted by Miss Anna May Mealand of Greenfield, soprano. The difficult program consisted of Bach, Wagner and Hollins numbers.

Mr. Brigham's recitals are being recognized at their true worth, not only by members of the First Church but by music lovers throughout the city.

Mr. Brigham's father played the flute in the time of the civil war and his mother was organist of different churches. Mr. Brigham was born at North Adams in 1883, and at the age of 8 years was under the instruction of Professor John Howe, organist of the Baptist Church in North Adams at that time. While at high school at Amherst he studied organ with Professor William C. Hammond, of Holyoke, for three years. When 15 he was engaged as organist at the Baptist Church in Amherst. In 1902 he entered the Conservatory of Music in Boston. His instructors there were Wallace Goodrich, organ; George Chadwick and Benjamin Cutler, harmony, and Henry M. Dunham, choir training.

Having finished his studies there he was engaged as organist and choir director of the Church of the Holy Spirit, Mattapan square. He came to the First Church in Northampton in 1905 and for the last seven years has discharged his duties with increasing ability. In addition to the regular work he has given eighty-one public recitals.

### Frysinger's Evening Services.

J. Frank Frysinger, the organist whose presence is a veritable boon to Lincoln, Neb., through his influence as teacher and performer, makes the brief recitals he gives every Sunday evening before the service at the First Presbyterian Church a special feature. On recent Sundays he played:

May 12—Etude Symphonique, Bossi; Andante, Wolstenholme; Intermezzo from "The Jewels of the Madonna," Wolf-Ferrari; Adagio from "Moonlight Sonata," Beethoven.

May 19—Toccata in F, Bach; Idyl, Kinder; Prayer from "The Jewels of the Madonna," Wolf-Ferrari; Adagio from "Symphony Pathetique," Tschaikowsky.

### New England Students Play

The sixteenth organ recital by students of the New England Conservatory of Music, assisted by the conservatory orchestra, G. W. Chadwick, conductor, was given in Boston April 26 under the auspices of the New England chapter of the American Guild of Organists. The program included pieces for organ and orchestra by Handel, Chadwick and Parker, and organ pieces by Bach, Saint-Saens, and Widor. The organists were Miss Brigham, Miss Nickles, Miss Hernandez and Messrs. Currie, Adams, Hadley and Sears.

### Arthur Davis' Recital.

Here is what Arthur Davis, F. R. C. O., F. A. G. O., played May 12 at his eighth popular recital in Christ Cathedral, St. Louis: Air with Variations (Symphony in D), Haydn; Prayer and Berceuse, Guilmant; Fantasy on Swiss Melodies and Storm in the Alps, Breitenbach; Nocturne in A flat, Ferrata; Overture in C, Hollins.

### Tribute to John W. Norton

At the close of the first concert of the new Bach Choral Society of Chicago John W. Norton, the popular leader, who is organist of St. James' Episcopal Church, was presented with a loving cup. It has a likeness of Bach on one side and an inscription on the other, with several measures of the E Minor Fugue engraved in the silver. This cup is the expression of a wide-spread appreciation of the thoroughly artistic work accomplished by Mr. Norton on the West Side.

### Dr. Hemington at Epiphany

Dr. Francis Hemington closed his series of bi-weekly recitals at the Church of the Epiphany, Chicago, May 20. The program was a "request" one, and included, besides the Dvorak "Largo," from the "New World Symphony," Guilmant's "Grand Chorus," Bachman's "Serenade," the entire First Sonata of Mendelssohn.

delssohn and the C Minor Fugue of Bach. He grouped the Mendelssohn "Spring Song," Stebbins' "In Summer," and Brewer's "Autumn Sketch."

### A. J. Lancaster Plays.

One who heard Arthur J. Lancaster give a recital at the Monumental M. E. Church of Portsmouth, Va., May 14, writes to THE DIAPASON that "the grace and ease with which the organist played proved him to be an artist and he promises to be one of the great organists of the future." Mr. Lancaster gave: Marche Triomphale, Callaerts; Nocturne from "Midsummer Night's Dream," Mendelssohn; Night Song, Schumann; "Grand Choeur in C" Chauvet; Gavotte from "Mignon," Thomas; Cavatina, Raff; Marche Militaire, Gounod.

### Program by R. K. Biggs.

Richard Keys Biggs, whose fame as an organist is becoming more strongly rooted the longer he is in Cleveland, gave the subjoined program at St. Paul's Church, May 13: Sonata No. 3, Guilmant; Jubilate Deo, Silver; Cantilene Pastorale, Guilmant; Liebestod ("Tristan und Isolde"), Wagner; Marche Nocturne, MacMaster; Toccata in F, Crawford.

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A Monthly Journal devoted to the Organ

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## ORGAN JOINS PHONOGRAPH

Down in Dallas they do things. The organ and the phonograph have been hitched up together there and David Bispham and "Gipsy" Smith have joined to form a vocal team. Will Watkin is back of it, of course. The innovation is of great interest and is original even for so versatile a musician as Mr. Watkin. At the First Baptist Church of the Texas city the May musical service was marked by the noted evangelist's singing of the gospel hymn, "He Lifted Me," followed by Mr. Bispham's rendering of "Lord God of Abraham," from Mendelssohn's "Elijah." Both numbers were given on the Grafonola, with organ accompaniment by Mr. Watkin.

This is said to have been the first time the talking machine has been used at church services in just this manner. What would the old Scottish foes of the organ think of this?

## ORGAN'S TONAL QUALITIES

The subjoined article is the first of what is intended to be a series of signed editorials by leading organists, commenting on subjects of interest to them and to their fellow musicians and builders of organs. Mr. J. Warren Andrews is organist of the Church of the Divine Paternity, New York, chairman of the committee on console standardization of the A. G. O., is on a similar committee of the N. A. O., and one of the best-known performers and teachers in the United States.]

In these days great attention is paid to the electrical and mechanical details of organ construction, while little is being done to improve the tonal qualities. Some improvement has been made in the reed, string and flute voicing, but this department has not kept pace with other details of mechanical contrivance. In general the schemes adopted by most builders appear to be quite satisfactory for the uses to which the organ is put in the ordinary church service. The proper tonal arrangement of the scheme has as much to do with the success of the organ as does the care taken with the artistic quality of each individual register.

The very small organ is, of course, too inadequate for any use. A small organ is, perhaps, better than none, but it can never be made artistic, for obvious reasons. No scheme is complete or satisfactory which contains fewer than three pedal registers, which implies that the rest of the organ is made to balance. Where only one pedal register is given the pedal is necessarily unsatisfactory. It is either too loud for the soft organ, or too soft for the loud one. The best organ the best builder can produce can not, under these conditions, prove an artistic success. In the small organ every stop or register must contribute

to the power of the organ and it stands to reason that under these conditions sweetness and purity of tone must be sacrificed to a certain extent, for otherwise the power would not be strong enough for the main use to which it must be put.

Every organ should contain a very soft aeoline, which is particularly useful in many parts of the service. The crescendo should not, however, begin at this point, but with the salicional. The aeoline can be graded up to the salicional by a skillful trick with the swell pedal.

From the salicional it should be the voicer's aim to make as gradual a crescendo as the number of registers given will permit, up to the full power of the organ, the various qualities of tone changing like a kaleidoscope, but none unduly predominating as it is drawn. How many organs there are in which not the slightest attention is paid to this feature! When a register is drawn it comes on with a sound so evident to every listener that every mechanical movement of the organist is in evidence. It is like an accidental daub on a picture. Such an organ as this is a constant source of irritation to the organist, who can never be at his best because of his inability to produce that which he feels within him. He is constantly disturbed by every register he draws or puts in. He either gets too much or too little; the tones coming to his ears are so harsh and grating that his annoyance precludes any possibility of an artistic performance. The organist, to produce the best that is in him, should feel the same degree of repose that the pianist feels when he can control, absolutely, his tones through the medium of the touch.

The pianist can not do this on a poor piano, or with a poor action, much less can the organist where the tone is a fixture for him.

Few builders have given much (some apparently not any) attention to the proper grading of their scales and voicing. If the master builder has not the ear, skill and ability to oversee and direct this work properly, but is obliged to delegate it to various voicers, without being able to demonstrate to his workmen how and why he wants a thing done, trusting to varied and uncertain judgments for producing results, I cannot see how a truly artistic organ can be produced, except by chance. Even though the builder buys his pipes of the pipe-maker, it is still necessary for him to know by skill and experience what he wants, and to indicate it. If the organ is large enough sometimes good results are obtained in this slip-shod fashion, but with the small organ the chances are against any satisfactory result.

In passing judgment upon an organ the organist should insist upon a well-graded crescendo, particularly in the swell organ, which is so constantly used for accompaniment. For instance, a swell organ of this size should draw in gradual crescendo in about the order given, so that no stop would be unduly conspicuous: Aeoline, salicional, violina, geigen principal, hohl flute, 8 feet; flute, 4 feet; open diapason, octave, bourdon, flautina, oboe.

If possible the tones of each quality should be voiced with the same care in grading. Of course, if these stops should be drawn out of the order of their crescendo, not allowing for the proper predominance of the 8 foot tone, the fault would be with the organist and not with the builder. A poor or-

ganist can even spoil, for the time, the voicer's work by presenting it in unskilled combination. A stop may be beautiful in itself, but a perfect misfit in combination, just as, in a quartet, one voice may destroy the proper blending of the whole, even though this voice by itself, or adjusted to a more fitting combination, might be all that could be desired.

In an organ which can contain only one flute in the great, if it is a doppel flute it is too heavy to combine with the dulciana, which is the stop most likely to be used in combination, while it combines well with the open diapason. A melodia or concert flute combines better with the dulciana. All are good in solo work, so it becomes a matter of choice which will combine to best advantage in the place where it will be used.

I am writing now of the limited scheme. Where the scheme can be large enough, of course, all could be inserted. There appears to be some difference in opinion as to whether stopped or open flutes are preferable where the number of flutes must be limited. Where space is limited the stopped flutes will take less room and can be put in a smaller swell box. The open flutes seem more clearly defined in pitch and superior in choir accompaniment. Especially is this noticeable when the voice has any inclination to flat.

One firm of builders recently found a way to turn the basses of the large bass pipes back into the barrel of the pipe, thereby doing away with mitering and, in consequence, making it possible to get along with less height for the swell box. There seemed to be no detriment to the tone by this process of construction. All these processes which cheapen the cost and lessen the room taken by the organ will be most welcome if they come without loss or detriment to the artistic quality of the instrument.

It is probable that the matter of organ construction in all its details will be extensively discussed the coming year by the various bodies of organists in their meetings and conventions. There is great need of simplicity and uniformity. Let us hope their deliberations will result in both.

J. WARREN ANDREWS.

## DENVER'S HOPES ARE HIGH

The enthusiasm aroused in Denver by the organ project adopted by the people is only another indication of the increase in the appreciation of organ music in the larger cities of the West. It does one good to see how Denver people feel on the subject and so we quote the following from an editorial in the Times of that city:

"The board of supervisors yesterday afternoon adopted the ordinance providing for the installation of a \$50,000 pipe organ in the Denver auditorium. Their action was the result of a popular demand that the ordinance be passed. The supervisors were practically a unit and deserve commendation for burying all political differences in the interests of a measure which will yield both public pleasure and profit. Hundreds of thousands will derive benefit from this great instrument who never dream of owning automacles. Their interests are observed by the building of the auditorium organ without in the least interfering with the interests of the automobile drivers who are insistent for good roads. The proposition to complete the auditorium by installing within it a wonderful organ has met with the unqualified approval of the people of Denver since its inception. In voting for it the supervisors registered the will of the general public. It is one of those big, uplifting projects of universal benefit to the citizenship as a whole which marks the progressive city. The auditorium pipe organ means more tourists, more railroad traffic, more hotel patronage, more general business along all lines in Denver. It means national and international advertising of superb character. It is a sound business venture, aside from every single consideration of the inevitable ethical and musical influence it will exert upon the community."

## INVENTION BY SCHUELKE

## Wind Chest Said to Be Simplest Yet Devised—Many Contracts

Max Schuelke, president and general manager of the William Schuelke Company, of Milwaukee, has contracted for the following organs:

Two manual tubular pneumatic, universal windchest, of twenty-two speaking stops, for St. Patrick's Church, Green Bay, Wis.

Two manual tubular pneumatic, for Sacred Heart Church, Sun Prairie, Wis.

A large two-manual tubular pneumatic, costing \$5,000, for the Tenth Street Theater, Kansas City, Mo. This organ will have an automatic player attachment for the entire organ. The case will be in mahogany, with aluminum leaf.

The three-manual, forty-one-stop organ for the Holy Innocents' Church, Chicago, is ready for shipment, but the church is not ready to receive it. A twenty-stop organ for Newburg, N. Y., also is ready for shipment.

"We expect to be exceedingly busy this summer and will close many more contracts for large three-manual organs," says an official of the company.

"Mr. Max Schuelke has invented a new wind chest and applied for a patent. This wind chest is the simplest chest made. There are no disks, wires or springs, which we believe lose their strength and break in time. It merely consists of membranes and we claim it to be the only universal wind chest made on this system. It is absolutely noiseless and the response is instantaneous, with no wavering of tone when full organ is played. Other patents are pending, on new features in organ building."

## North Shore Music Festival.

The sale of tickets for the 1912 Music Festival at Evanston, Ill., under the direction of Dr. P. C. Lutkin, has been very large. This shows that the engaging of the leading singers of America is appreciated by music lovers and patrons.

Mme. Ernestine Schumann-Heink, world-famous contralto, has added another number to her program of Thursday night, May 30, namely, "Dreams," by Wagner. Mme. Alma Gluck, the great American soprano, has changed her one big aria on Saturday afternoon, June 1, and will sing a number from Bizet's "Carmen." Tickets for all performances may be obtained at Mason & Smart's, Evanston, and Lyon & Fealy's, Chicago.

## Musicians' Club Matinee

Clarence Eddy and Dr. William C. Carl were the participating organists in a matinee of music and drama arranged for the Musicians' Club of New York by David Bispham, its president, May 17 at the New Amsterdam Theater. Mr. Eddy opened the first part, which was a concert, with his magnificent Festival Prelude and Fugue on "Old Hundred," and Dr. Carl closed it by playing the allegro and aria from Handel's Concerto in D minor, with cadenza by Guilhant. The large new Austin organ sounded to excellent advantage under the touch of these masters.

## Program at Montreal

A recital free to the public was given at Notre Dame Church in Montreal by J. D. Dussault, organist of the church. The following program was rendered: Marche Pontificale, Widor; Chant Sans Paroles, Lemare; Scherzo, Hoyte; Finale, Widor; Pastorale and Prelude, Niedermeyer; Elegy (F Minor), Borowski; Finale, Vierne; Funeral March, Chopin.

## AMID FLUES AND REEDS

Arthur Davis dedicated the Bennett organ in the new Christian Church at Virden, Ill., May 17. Mr. Davis is organist of Christ Church Cathedral at St. Louis. Miss Rachel Plowman will be the organist on this new instrument, which is pronounced a decided success by those who have tried it.

There was not a vacant seat in the house when Mr. Davis began his program. There are nine speaking stops in the organ, and by a comprehensive coupler system, the equivalent of eleven others, so far as variety is concerned, is added.

Edward Downing, organist of the First Baptist Church of Arlington, N. J., was struck by a car on the way home from practice at the church May 11, and died when being taken to the hospital. A widow and three children survive Mr. Downing.

James Hay, manager of Hay & Co., organ builders at Woodstock, Ont., died May 1 of heart disease. Mr. Hay was well known to organ builders, especially in Canada. His son, T. Hay, has taken up the conduct of the business.

Miss Elsa Rickaby, daughter of Professor T. L. Rickaby, organist of Christ Episcopal Church of Springfield, Ill., was killed in that city Sunday, May 5, by the accidental discharge of a revolver which she picked up in her room.

M. P. Moller has installed a two-manual organ in the Capitol Street Methodist Church of Jackson, Miss. It has twenty-one speaking stops. Arthur Tobias, Jr., one of the youngest organists in the South, is to preside at this instrument.

Miss Marguerite Hanson, organist of the First M. E. Church of Frostburg, Md., was married late in April to the Rev. G. Ellis Williams of the Methodist Church of Falls Church, Va., after a romance extending over six years.

Edward A. Hanchett, the well-known organist of Dallas, Texas, who has joined Evangelists Hendrick and Carter as organist and accompanist, is traveling through the central West and is enthusiastic over his new work.

The Hall Organ Company, New Haven, Conn., has been incorporated with a capital stock of \$65,000. The incorporators are: Harry Hall, George A. North and Frederick Camplin, all of New Haven.

Gounod's "Redemption" was sung for the first time in the state of Washington on Palm Sunday and Easter in the First Presbyterian Church of Spokane, under the direction of Judson W. Mather.

People of the First Presbyterian Church of Leavenworth, Kan., bade farewell May 12 to the organ which for thirty years had done excellent service in their house of worship.

H. Gray Steel, for thirteen years organist of Calvary Episcopal Church, Conshohocken, Pa., severed his connection there with a farewell recital. He goes to Saskatoon, Canada.

T. William Street has taken up the duties of organist of the Luther Memorial Church of Orange, Texas. He was called to the new post from Sandusky, Ohio.

Lawrence W. Robbins of Kansas City gave the opening concert on a new organ in the First Church of Christ, Scientist, of Topeka, Kan., April 25.

Harry Packman of LaCrosse, Wis., gave recitals in May at St. Paul's Church, Mankato, Minn., and Holy Trinity Church, Watertown, S. D.

Ernst Schmidt, of the pipe organ department of the Aeolian Company, with headquarters at Chicago, was at Cincinnati for the May festival.

The Woolin Theater on Troost avenue in Kansas City, a moving picture house, has ordered an organ to cost, it is given out, \$7,500.

A \$5,750 Estey organ has been sold to Theodore Dickinson, who will present it to the First Congregational Church of St. Joseph, Mo.

Sydney Webber, organist of St. Mark's Church at New Britain, Conn., has declined an offer from Trinity Church at Hewlett, L. I.

William M. Jenkins, of St. Louis, gave the opening concert on an Estey organ in the Baptist Church of Logansport, Ind., in May.

The \$10,000 Kimball organ installed in the new Kimball headquarters in Milwaukee is of the three-manual type, with chimes.

The Ernest M. Skinner Company is setting up an organ in the Fetherhart Memorial Church at Mishawaka, Ind.

The Presbyterian congregation at Doylestown, Pa., has raised \$2,200 toward purchasing a new organ.

Andrew Carnegie's gifts for organs, as noted since the last issue of The

Diapason, include the following: Church of the Holy Comforter, Charlotte, N. C., \$1,100 toward a \$2,200 organ; Trinity Church, Galesburg, Ill., \$1,000; Norwegian Lutheran Church, Marinette, Wis., \$500; St. Barnabas' Episcopal (colored), Philadelphia, \$750.

The King Edward Hotel at Toronto, Ont., is to install an organ and contemplates an expenditure of \$4,000 to \$6,000.

Dr. Latham True has taken up his work as organist of the First Parish Church of Portland, Me.

The Grand Opera House at Pueblo, Colo., is installing an organ whose cost is given as \$10,000.

## Programs at Evansville

Fred G. Haas, organist of Trinity M. E. Church and Washington Avenue Temple, Evansville, Ind., gave the first of a series of short postludial recitals at Trinity Church May 5. The numbers for these recitals are chosen from the works of great masters, a different composer each time. The program for the first was taken from the works of Guilmant, as follows: Grand Chorus in March form; Andante Pastorale from First Sonata; Prayer and Cradle Song; Lamentation. May 10 the following program was given at Washington Avenue Temple: Military March, Scotson Clark; Prayer, Pache; Humoresque; Dvorak; Berceuse, Spinney; Air du Roi Louis XIII. Ghys.

## Concert by Lloyd Morey

Lloyd Morey gave a concert Sunday evening, May 19, in Trinity M. E. church at Urbana, Ill., playing the following:

Bach—Prelude and Fugue in D Major. Liszt—"The Angelus."

Tschaikowski—Andante Cantabile from String Quartet, Opus 11. Violin and Organ.

Guilmant—First Organ Sonata, in D Minor.

Dudley Buck—Concert Variations on "The Star Spangled Banner."

## Mr. Jenkins is Versatile.

William M. Jenkins, the Estey pipe organ expert at the St. Louis store, entertained a happen-in audience Monday evening, with a recital on the big organ in the warerooms," says the Music Trade Review. "The feature from a pipe organ standpoint was a rendition of 'The Houn' Dawg,' which sounded very much like real music under his masterly touch, and a varied collection of German drinking songs, in an effort to find one exactly suited to the temperament of a Teutonic auditor. Then followed a fife and drum aria, a few rag selections and, finally, 'lest those about him forget,' some real pipe organ music."

## Changes in Brooklyn Churches

The Bedford Presbyterian Church of Brooklyn has engaged Herbert J. Bramham, who goes from the Hanson Place M. E. Church, as its organist. Mr. Bramham served the Bedford Church earlier, from 1907 to 1909. Mr. Bramham will be succeeded in the Hanson Place M. E. Church by A. Howard Watson, who has been for several years organist of the Summerfield M. E. Church. Mr. Watson will be succeeded in the Summerfield Church by Harry Roessel, who took Mr. Bramham's place at the Bedford Church three years ago.

## Boone Plans Coast Tour.

William R. Boone of Portland, Ore., will make a tour of the Pacific coast during the next two months, appearing at the opening of organs in Bellingham and Seattle, Wash., and Butte, Mont. His tour will take him as far south as San Francisco, where he will play on one of the big organs of which the city is proud. For July he has been engaged to have charge of the chorus music at two of the Chautauquas held in Oregon.

## Monthly Recital by Potter

Ben J. Potter, A. R. C. O., played the following program at the monthly recital in the Monumental Church of Richmond, Va., May 5: "Allegro Moderato," Calkin; "Humoresque," Dvorak; "Andantino," in D flat, Lemare; "Ave Maria," Boellmann; Handel's Largo, from "Xerxes."

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## PSYCHOLOGY TOPIC OF PAPER FOR GUILD

### CHURCH MUSIC IS ANALYZED

Mrs. Grayce Austen Reep Incidentally Dwells Upon the "Heterogeneous" Service Before the Minnesota Chapter

"Some Psychological Aspects of Church Music, Ancient and Modern," was the subject of a paper read before the Minnesota chapter of the American Guild of Organists at St. Paul, Minn., recently by Mrs. Grayce Austen Reep of the University of Minnesota. She said in part:

In a consideration of the psychological aspects of music, an understanding of the psychology of the emotions is essential, since music deals primarily with the emotions.

Of the two theories regarding the basis of the emotions—first, that all emotions are derived from knowledge and, second, that emotions are not dependent on intellect but rather physiologically connected with biological conditions—the latter is the more scientific and generally accepted. From this standpoint it will be seen that feelings and emotions are not superficial manifestations, but plunge into the individuals' depths.

Two principal propositions sum up the subject—first, emotion is only the consciousness of all organic phenomena (external and internal) which accompany it, and are usually considered its effects; or, in other words, that which we ordinarily consider the effect of emotion is in reality its cause; second, emotions differ from each other according to the quality and quantity of these organic states and their various combinations.

The superior and truly human forms of emotion are classified under four principal groups—the religious, moral, intellectual and aesthetic sentiments. The religious sentiment is attached perhaps more closely than any other to physiological conditions, because closely connected with the instinct of self-preservation, the saving of the soul under whatever form the believer may conceive it.

Music, being the most emotional of all the arts, furnishes most excellent proof of the dependence of aesthetic emotion on physiological conditions. There can be no doubt as to its being the most emotional of all the arts, for no other art has so deep a power of penetration and none other can render shades of feeling so delicate as to escape every other medium of expression. Mendelssohn once said: "What any music means for me is not too indefinite for words, but too definite." Complete aesthetic emotion without regard to its quality does not require advanced culture. Edmund Gurney says: "The enjoyment of music requires neither goodness nor refinement, though indirectly it may promote both." The savage excites himself with his dance and song and becomes intoxicated with sound and motion.

There are two constituent factors in the aesthetic emotion, the one direct, connected with sensations and perceptions; the other indirect, connected with representations (images and association of ideas). One of the other predominates in each of the fine arts; in music and the plastic arts it is the direct factor. It is the symphony actually heard, the aria actually sung that awakens the emotion. In poetry, it is the indirect factor, it is the image or picture that Browning paints for us in his "Pippa Passes" that awakens our emotions and stirs our admiration of her optimism, not Pippa and her song actually seen and heard.

The development and function of church music from the early Christians to the present is at once a subject of vital interest and concern to the church organist. The exceedingly slow growth of church music up to the Twelfth and, in fact, to the Sixteenth century was due largely to

the narrow views held by the church and the aloofness it maintained from the world at large. While the Gregorian chant avoided the use of the third of the tonic, secular music used it freely, and while in the Twelfth century ecclesiastical music was absolutely timeless, secular music employed time in its folk music and dances, and while the church was singing in the unwelcome fourths and fifths secular music used the thirds and seconds freely.

The compilation and publication of a collection of hymns by Luther in the Sixteenth century for use by the congregation and in the language of the common people is the first introduction of the personal element into religious services. This sounded a new note in church music and holds a deep psychological interpretation for the success of the Reformation, its mighty grip on the people and its rapid spread.

The English School of church music is so splendid and so interesting that the temptation to go into it at length is great. The English cathedral music is a wholly national development of the deepest religious importance and the highest artistic value. No school of church music possesses so marked an individuality. The school of anthem and service music and the form known as the Anglican chant developed here is one of which we may be justly proud. Our heritage of magnificent hymn tunes, noble and inspiring chants and anthems from the works of Sternhold, Hopkins, Tate, Brady and Tallis, the fathers of English cathedral music; Farrar, Dykes, Byrd, Bevan, Smart and Sullivan is one that American churches would do well to use more generally, for it is unsurpassed as a model of music for divine worship.

We commonly speak of music as having evolved from monophony to homophony, and thence to polyphony, and to this classification of three I sometimes feel inclined to add a fourth when listening to some of our church services and term it "heterogeneous." That service containing a certain type of hymn often full of foolish statements wholly lacking in dignity of rhythm, thin in harmony, but with a catchy tune, then a modern anthem which, to quote a distinguished choirmaster, contains a sweet little tune for the soprano (very high), a tune for the alto (very low), followed by a cute little melody (with a tumbum accompaniment) for the tenor, half a line of growl for the bass, winding up with a grand crash for everybody, generally irrespective of the words, astonishing and consequently delighting the large part of the congregation who naturally know nothing about it, never having had an opportunity to learn, certainly merits the term "heterogeneous," and the lamentable thing is that this is not an uncommon service. Or to take an example from a more ritualistic form of service: one feels as though some vital doctrinal principle were absolutely dependent on having a surprised boy choir when listening to some aggregations. They shout and scream, sing flat or decidedly sharp, or do not sing at all when they should, the voices crack and scratch, and the congregation suffers in silence—because they have a boy choir. The beauty of a good boy choir is not to be disputed, but a good one is not possible except in a large city and then it is not always probable.

What is the explanation of all this? Is it not a psychological one and is it not found in the popular demand for novelty? Does not that popular demand for novelty corrupt many an otherwise good organist or choirmaster? He feels he must gratify the popular taste and he introduces what he knows is not good music. But should he? I think not. That is not the way to cultivate taste. The constant hearing of good music is the only way an educated class can be formed. When all the people and the clergy as well are possessed of the true view that music is the highest, truest and deepest expression of devotional feeling and worship and not a mere ornament or accessory of worship, then will the lot of the organists be happier and the church have come into its own.

### New York Contract to Fenton.

The music committee of the Evangelical Lutheran Zion Church, in Eighty-fourth street, New York, has awarded the contract for a two-manual organ to Arthur L. Fenton of New York.

The console is to be detached, with electro-pneumatic action throughout. The organ has six stops on the great, eight on the swell and three on the pedal, and a set of cathedral chimes of eighteen notes. There are eight couplers, seven combination pistons and numerous accessories, with a total of 902 pipes. Robert Dressler, who has been connected with the City College for many years, is organist and choirmaster of this church. The instrument will be installed in the early fall.

### View Pipe Organ Factory

Sixteen students from McCormick Theological Seminary were shown the organ factory of the W. W. Kimball Company recently, and had the various processes of organ building explained to them. Every division of the industry, from milling of the woodwork to alloying pipe metal and tone-producing, was explained to the party.

### Takes American Church in Berlin.

Bassett W. Hough, of Richmond, Va., has been appointed organist and choirmaster of the American Church in Berlin to succeed E. Mettler Davis, who has returned to his home in Brooklyn, N. Y.

Mark Andrews has been appointed to take the position as organist and choirmaster of the First Presbyterian Church, Montclair, N. J.

### HONORS TO HEINROTH

Elected a Member of Royal Philharmonic Society of Rome.

Pittsburgh, Pa., May 21.—High honor has been paid to Charles Heinroth, organist and director of music of Carnegie Institute, who has just been notified of his election as a member of the Royal Philharmonic Society of Rome, Italy, one of the ranking musical organizations of the world. Official notification came last week when he received a diploma which was presented through the instrumentality of the noted Italian composer, Sgambati. The organization is made up entirely of musicians and composers and Mr. Heinroth is one of the few Americans to be thus honored.

### Sprague Opens Ohio Organ.

The opening recital on the two-manual Moeller organ in the First Presbyterian church of Clyde, Ohio, was given April 18 by Herbert F. Sprague of Toledo. The organ has twenty-five stops and 701 pipes.

### Placing Organ in Wisconsin.

The Burlington Organ Company is placing an organ in the Catholic Church at Arcadia, Wis.

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The popularity of the Kinetic Blower lies in its substantial construction and its quiet, efficient, reliable action. It has annular ball bearings and is propelled by an electric motor, eliminating severe vibration, which has injured the delicate parts of many organs. It is a decided relief from the uncertainty of old-fashioned water motors and unreliable pump-boilers. By means of a constant and ample wind supply, it gives a full, round tone, true to pitch. The Kinetic Electric Blower is easy to install and reasonable in price. It can be readily applied to any pipe or reed organ by an ordinary mechanic and requires practically no attention after installation.

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**Bertram T. Wheatley's Work**

Regular weekly organ recitals in Bethesda Church, Saratoga Springs, N. Y., of which Bertram T. Wheatley is

organist, brought out these programs on recent dates:

April 29—"Easter Morning," Malling; Variations on "O Filii," Loret; Fantasy on "Alleluia," Loret; "Vision," Rheinberger; Fugue in E flat ("St. Ann's"), Bach; "Prayer," Lemaigne; Marche Triomphale, Callaerts.

May 6—Marche Aux Flambeaux, Clark; Berceuse, Kinder; Chorale, Kirnberger; Andante Cantabile (Fourth Symphony), Widor; "Evening Rest," Bibl; Air, Pergolesi; Grand Chorus in A, Guilmant.

Mrs. Wheatley assisted her talented husband, singing two soprano solos May 6.

One of the most important and interesting events in Saratoga music circles was the choir festival in Bethesda church May 2. The choirs to take part were those of Christ church, Ballston Spa; Bethesda's well-known male choir and those who were associated with the mixed choir of Bethesda church before the present male choir was organized by Mr. Wheatley.

**Gold Watch on Anniversary**

For twenty-five years Professor Samuel Slack has played the organ of the Fleet Street M. E. Church of Brooklyn, and the congregation presented to him a handsome gold watch as a reminder of the appreciation of his weekly listeners at a meeting April 30. A musical service occupied the larger portion of the evening.

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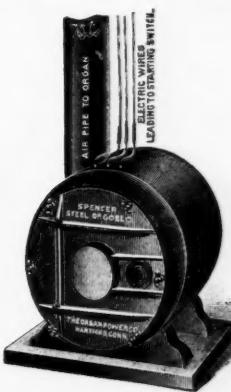
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## DR. CARL SCHOOL MOVES

**Organ Classes Gather at 44 West Twelfth Street, New York**

Dr. William C. Carl, the organist, has changed his address to 44 West Twelfth street, New York. After a tenancy of thirteen years at his former address, he has been obliged to move the Guilmant Organ School because of the death of the owner of the building. The school is having a busy spring, with a large enrollment.

Four students gave recitals in the Old First Presbyterian Church during May in the popular series Monday evenings. The list follows: May 6, Harold Vincent Milligan, F. A. G. O.; May 13, Grace M. Lissenden, A. A. G. O.; May 20, Florence N. Wilken; May 27, Gertrude H. Hale, A. A. G. O.

**News From Stratford, Ont.**

Stratford, Ont., May 15—Sydney J. English, who has been organist of the First Methodist Church of St. Thomas, has accepted an offer to become organist of Knox Church, Owen Sound.

The contract for the new organ for Knox Church, Stratford, has been given to Casavant Brothers.

Talman Gothy gave a well-attended recital in St. Paul's, Stratford, playing as one of his selections Rossini's "William Tell" overture.

The choirs of Knox Church and St. James' both gave interesting concerts, the former May 17 and the latter May 21. Ernest Pridham is organist and choirmaster at Knox, and Walter Evan Jones in St. James'.

**Mormon Tabernacle Season**

At the second Mormon Tabernacle recital of the season in Salt Lake City Professor J. J. McClellan played: "Fantasie in D," by Rheinberger; "A Lover and his Lass," by Nevin; "The Swan" by Saint-Saens; "Suwanee Ribber," arranged by performer; "Meditation and Toccata," D'Ervy. The following arrangement has been made in the appearance of performers: Tuesdays and Saturdays, Professor McClellan, organist; Mondays and Thursdays, Tracy Cannon, assistant organist; Wednesdays and Fridays, Edward P. Kimball, assistant organist.

**Won by Hillgreen-Lane.**

The Hillgreen-Lane Company, of Alliance, Ohio, closed a deal May 20 for a \$3,000 organ with Concordia Lutheran Church at Duluth, Minn.

**Programs by S. A. Baldwin.**

Following are the programs at Samuel A. Baldwin's free organ recitals at the City College of New York:

May 19—Prelude and Fugue in E major, Bach; Nocturne, Foote; Sonata Appassionata, Krypell; Melody in E, Rachmaninoff; Three pieces from Psalm CL, Saint-Saens; A Twilight Picture, Shelley; Overture to "William Tell," Rossini.

May 25—Passacaglia, Frescobaldi; Concert Adagio, Merkel; Fantasie and Fugue in G minor, Bach; Summer Sketches, Lemare; Pilgrims' Chorus, Wagner; Star of Eve, Wagner; Gothic Suite, Boellmann.

**Plays on Augusta Organ**

A recital on the Hook & Hastings organ at St. John's M. E. Church, Augusta, Ga., was given May 28 by Dr. Percy J. Starnes, city organist of Atlanta, assisted by Mrs. Percy J. Starnes, soprano. Dr. Starnes played: Overture, "Rosamunde"—Schubert. Barcarolle, "A Night in Lisbon"—Saint-Saens.

Canzonetta—Federlein. Toccata, D. Minor—Federlein. Improvisation—Starnes. March, "Pomp and Circumstance"—Elgar.

**Closes Deal at Coffeyville.**

The contract for the organ which Mrs. W. S. Upham announced that she would give to the First Baptist Church of Coffeyville, Kan., as a memorial to her daughter Vera, was let a few days ago to the Austin company. O. Marshall of Kansas City, the western representative of the company, closed the deal.

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